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BOUCHER, FRAGONARD, GREUZE, LAWRENCE, LEPICIE, DE MARNE, NATTIER, PATER, PRUD'HON, REYNOLDS, HUBERT-ROBERT, TIEPOLO, ETC., ETC.

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**MODERN BRONZES:** Barbedienne Reproductions of the Barye models: each piece selected with the utmost care, by comparison with the original model, so that in the reproductions every essential quality of the original model is preserved. Among the choicest of the Baryes are the "Stag and Jaguar," "Tiger Walking," "Jaguar and Crocodile," "Bull and Tiger," "Stag Calling," or challenging a foe, "Lion Walking," the glorious single "Stag," "Turkish Horse," and "Eagle and Heron." **RUSSIAN BRONZES:** including a bronze bear, by Liebrich, mounted on a base of Labrador spar, rock-crystal and rhodonite; a group of Russian horses, "The Start," by Laucerae; a life-size figure of a boy washing his doll, by that wonderful genius, Kamensky; a life-size figure of a boy attempting a bath, by Gentzburg, and many other interesting pieces. The original life-size bronze group of "The Lost Dogs—Siberian Hounds," by Mathilde Thomas, exhibited by her in the 1881 Salon, and a grizzly bear and an American bison, in bronze—companion pieces of American subjects modeled and cast in the Tiffany silver works: together with a great variety of artistic and decorative pieces from the foremost artists, in various dimensions; among these being the only reproductions in bronze of the famous Fourteenth Century wood-carvings of the Hoff Narren in the Rathhaus at Munich, which have ever been made, special permission having been required to reproduce them, and also a series of bronze busts of female figures representing the Fifteenth, Sixteenth, Seventeenth and Eighteenth Centuries, by von Muller, of Munich.

**FAIENCE AND GLASS:** From the atelier of Emile Galle, of Nancy, France, remarkable specimens of faience and of glass, consisting of absolutely unique objects, designed and made for competition at the 1889 Paris Exposition, exhibited by Galle in the special pavilion in the Galerie d'Honneur, and secured by Messrs. Tiffany & Co. before the Exposition was opened. The former consists of vases and bowls, enameled and etched, with marvellous metallic lustres and colors. The glass comprises bowls, dishes and some extremely important objects, consisting of enamelling in colors, inlaid mosaic, moss agate effect and artistic carved articles. Every piece is unique. From the glass works of Salviati, reproductions of ancient Venetian and Roman glass, including bottles, coupes and tear-bottles, as well as some superb objects of the Mille Fiore; Murano glass representing high art in enamelling, in colored and Mille Fiore and mosaic glass; and a fac-simile reproduction of an Arab temple lamp of the fourteenth century, globe-shaped and ten inches in height. The gilding and enameled colors have been rubbed off so as to faithfully simulate the antique original. In enamelled glass from the Imperial Glass Works of the Czar, Alexander III, are many pieces interesting as studies after the famous ancient Arabic enamelled glass. Also specimens of white blown glass, in the forms of cups, decanters and other objects, in delicate, artistic shapes, made by Powell, of England, and a large Limoges enamel pitcher and platter, period of Henri Quatre.

**RUSSIAN ENAMELS, ETC.:** Russian enamels on copper, of the period of Catherine II, Eighteenth century, showing a white ground, with applied figures and decorations of silver, which, in turn, are decorated with colored foils, covered with transparent enamels; a vase of transparent enamel, seven inches high, entirely made of gilded silver filagree, the spaces filled with ruby-colored, green, golden and blue enamel, with three ecclesiastical and other Russian scenes; a Russian loving-cup, modeled originally in wax by Professor Bach, of the Imperial Academy of Arts, St. Petersburg, Russia, repousse, in Byzantine style of decoration, with heads representing types of the three races—the Russian, the Bulgarian, and the Czech, that have sprung from the original Slavonic; objects of jade, rhodonite and rock-crystal, from the Imperial Lapidary Works at Peterhoff; a large series of carved jasper, rhodonite, topaz, agate, amethyst (purple by day and red by night), emerald, alexandrite, and other interesting stones peculiar to the Ural Mountains; a collection of antique jewelry from the Central Provinces of Russia, sixteenth and seventeenth century, etc.

**ANTIQUÉ JEWELRY AND REPRODUCTIONS:** A collection of necklaces, fibules, bracelets, ear-rings and rings, and other objects, from the Alessandro Castellani sale at the Hotel Drouot in May, 188.; a series of fac-simile reproductions, in gold, of the gold jewelry obtained by General Luigi Palma di Cesnola in the island of Cyprus and now in the Metropolitan Museum of Art, several sets of which have

been sold to foreign museums; fine specimens of old East Indian gold work, necklaces and bracelets in gold and silver. Jeypore enamel on fine gold—a smelling bottle, plate, etc.; a collection of old watches of the Seventeenth and Eighteenth Centuries in silver, gold, brass and copper; reproductions of rock crystal and enamelled silver work, the originals of which, in the Ambras collection, and in the Imperial Art Museum in Vienna, are the masterpieces of the gold and silversmiths of the sixteenth, seventeenth and eighteenth centuries; also a variety of original objects, and of reproductions in fac-simile, in the precious metals, of absolutely unique historical treasures of the art of the precious metal workers of the past.

**MISCELLANEOUS ART OBJECTS, Etc.:** A copper clock with rock crystal and gold-quartz dial, made for the Paris Exposition, 1889, a masterpiece of the application of art to the mechanism of horology. A vase of Mocamo or Japanese mixed metals, thirty inches in height, the body of which is made of gold and silver, shakado, shakado and shuibuchi metals, on a body of silver. This vase contains one thousand pennyweights of gold. It was specially intended for the Paris Exposition of 1889, and is many times larger than any known object of this class of metal work. An ivory bust of a Florentine boy, and another of Marie de Medici, by the renowned French carver, A. Moreau Vautier. The latter is ornamented with silver lace-work collar, pearls, diamonds and other jewels. The former has a cap and a collar set with small rubies and diamonds. Specimens of etched, pierced and enamelled silver, the enamelling being of an opaque dull color, frequently four or five shades or colors in one space or cloisonne. A bead cloak of exceptional beauty and size made by a Sioux Indian squaw. An ebony cabinet with mosaic panels representing the seven days of the week, made by Luigi Tarantoni, Rome. An ornamental hunting knife, a magnificent example of ciselé work in silver, depicting St. Hubert and hunting scenes. Embroidered vestments from the famous San Donato sale; two collections of antique fans, some of exceptional beauty and rarity, dating from Louis XIV and XV. Remarkable vases and tiles of the *pate sur pate*, by Solon. Copenhagen porcelain, equal in quality to any of the fine porcelain made, decorated in blue and white violets, colored flowers and representations of trout, cat-fish, frogs and other animals; and a set of dishes in Red Crown Derby and Vienna, made about 1800. Polished sections of agatized and jasperized wood from the Petrified Forest of Arizona. These sections of trunks are from six inches to three and one-half feet in diameter. This is the highest class of decorative material of modern times for table tops, mantels or paneling, altars or church decorations.

**A HISTORICAL RELIC:** A sword-hilt, made for and once the property of Prince Eugene of Savoy. This historical relic is a remarkable specimen of designing, casting and the silversmith's art. It is made of silver, relieved with a gilding and then chased, and is ciseleé, true sculpture work, and not repousse filled in with softer metal. The figure work is especially worthy of attention from the correct proportions and the careful attention to the minutest detail. Although the blade has been broken, this sword is, in every sense of the word, a sword, the blade being a double-edged one of the finest tempered steel. This sword is said to have belonged to Eugene, Prince of Savoy, who left France in the latter part of the Seventeenth century, after the refusal of Louis XIV to admit him to the armies of France, the Grand Monarque insulting him by making the remark that he was better fitted to be a priest than a soldier. He left for England with the threat that when he returned to France it would be as her enemy. His brilliant success in routing the Turks with the Grand Duke Lewis of Baden in 1699, and his success with Marlborough at Blenheim and Oudenarde are well known. There is a passport accompanying this sword, issued by Count le Dreux, on July 22, 1708. The sword was evidently presented to Eugene of Savoy for his memorable defeat of the Turks in 1699 and not made in France before his departure for Austria. This passport bears date very near the time of the battle of Oudenarde.

**NUMISMATICAL OBJECTS:** A collection of veritable antique gold coins from Greece and Rome, of the early periods. "Two principles governed their selection—their artistic merit, as representing the medallic art of their periods, and their positive authenticity. Their very arrangement is a work of unostentatious art. They are preserved in such form that they can be studied and enjoyed as one might a volume of prints, going from page to page."—*The Collector*, April 15th, 1892.

**A UNIQUE GEM:** The only engraved diamond in the United States, a pear-shaped stone, incised with a portrait of William II, king of Holland, exhibited in 1878 at the Paris Exposition, the execution of which occupied five years, requiring all the leisure time of the late De Vrees, the diamond engraver of Amsterdam.

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May 1st, 1892.